GCSE
ENGLISH LITERATURE
8702/2

Paper 2 Modern texts and poetry

Mark scheme

June 2023

Version: 1.0 Final

2 3 6 G 8 7 0 2 / 2 / M S

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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Statement of importance

GCSE English Literature is the study of how writers communicate their ideas about the world, and how readers might respond to these ideas. It aims to develop a critical understanding of the ways in which literary texts are a reflection of, and exploration of, the human condition, the study of which develops empathic understanding of human nature. High-quality English literature is writing which displays recognisable literary qualities and, although shaped by particular contexts, transcends them and speaks about the universality of the human condition. GCSE English Literature aims to enable students to appreciate these qualities, developing and presenting informed, critical responses to the ideas in literary texts and the ways writers present these ideas. It aims to enable students to make links between a variety of written texts and between the text and the context within which it was shaped.

Principles of mark scheme construction

Each mark scheme is driven by the task and by the statement of importance about GCSE English Literature. It aims to do two things:

- to describe typical features of response in order to decide on a mark
- to identify typical features of proficiency in order to aid discrimination between levels of performance.

Each long form answer mark scheme is constructed using six levels. This is to reflect the ability level of the whole cohort. There are four or five marks within each level to allow for levels of proficiency and to allow for discrimination between levels of cognitive ability across the whole cohort.

Each mark scheme places assessment objectives AO1 and AO2 as the key skills. This is driven by the statement of importance of the subject, in that the study of great literary texts is the study of the interrelationship between the reader and the writer of the text and that the communication and reception of these ideas is an inherent feature of English literature. It is also driven by the acknowledgement that GCSE English Literature assesses cognitive levels of ability; the level of response to ideas will have parity with the level of response to the methods of communicating those ideas.

How to apply the mark scheme

The mark scheme is constructed using six levels of attainment that span the whole range of ability at GCSE. The descriptors of attainment reference the assessment objectives for that particular question. Examiners are required to use the mark scheme to consider the whole response and decide upon the most appropriate level. The mark scheme provides two descriptors: a description of typical features of a response in each level, and a description of the kinds of skills candidates in that level will be proficient in. This is in order to support examiners in making their judgement of the extent to which the qualities and skills being demonstrated merit a particular level of attainment. As each response being marked is a response to a particular task, examiners are assessing the extent to which the candidate has responded to the task, and also the level of skill that the candidate has demonstrated.

Each level has four or five marks available and four or five skills descriptors. Fair application of the mark scheme to all candidates is driven by the descriptors in the mark scheme, and therefore examiners are required to make a judgement about the extent to which a candidate achieves every descriptor in that particular level in order to warrant a mark at the top of that level. If a candidate achieves everything in a level, they should be awarded the mark at the top of that level.

Since answers will rarely match a descriptor in all respects, examiners must allow good performance in some aspects to compensate for shortcomings in other respects. Consequently, the level is determined by the 'best fit' rather than requiring every element of the descriptor to be matched. Examiners should aim to use the full range of levels and marks, taking into account the standard that can reasonably be expected of candidates after one or two years of study on the GCSE course and in the time available in the examination.

If a candidate does not address a particular defining feature of a task, examiners are required to make a judgement about the extent to which other skills can place the response in a particular level, and where the response should be placed.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level; ie if the response is predominantly Level 3 with a small amount of Level 4 material it would be placed in Level 3 but be awarded a mark near the top of the level because of the Level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will also help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is of the same standard, better or worse than the example.

You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Rubric infringements

GCSE English Literature is a skills-based subject and, as such, best-fit is the most appropriate means by which the candidature can be fairly and equitably rewarded for their achievements at the end of their course of study. However, a mark scheme also has the function of assessing the extent to which each response meets the requirements of the relevant elements of the particular specification.

Therefore, where a response is judged not to have addressed a defining feature of a particular task, such as:
Paper 1 Section A response to extract and whole text
Paper 1 Section B response to extract and whole text
Paper 2 Section B response to named poem and one other from the named cluster

then this would be classed as a rubric infringement and could, as referenced in the mark scheme, be 'capped' at the top of Level 2. Cases of rubric infringement will always be referred to a senior associate who will review the response in order to make a judgement about the totality of the response and therefore the validity of cap application.

Supporting documentation

Standardising scripts would provide exemplification of attainment in order to guide examiners towards the process of discerning between levels of attainment and to aid judgement about the positioning of each response in terms of a final mark.

Exemplification documents, including indicative content, definitions of key descriptors in the mark scheme and exemplification of these descriptors, provide more detailed guidance to examiners on how to judge the relative qualities and skills being demonstrated by each candidate.

Defining context (AO3)

AO3 is the understanding of the relationship between the ideas in the text and the contexts of the text. The range of contexts and relationships that is most relevant as part of AO3 will depend on the text, the author and the task. In teaching and assessing AO3, teachers and students can consider context in a flexible way, depending on the text itself and whichever contexts are the most relevant for that particular text. These contexts may relate to the relationship between the text and the context in which it was written. However, the contexts may also relate to the context within which the text is set: location, social structures and features, cultural contexts, and periods in time. Context, where relevant, may also apply to literary contexts such as genres, and also the contexts in which texts are engaged with by different audiences, taking the reader outside the text in order to inform understanding of the meanings being conveyed. Acknowledgement of the universality of a literary text is an integral part of relating to it contextually.

Context is assessed throughout the paper. The strand in the mark scheme related to AO3 references 'ideas/perspectives/contextual factors'. However, if a question requires a student to think about the text in its context, this is also reflected inherently through the response to task.

Assessment objectives (AOs)

AO1	Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3	Show understanding of the relationships between texts and the contexts in which they were written.
AO4	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Assessment of AO4

AO4 will be assessed on **Section A** only. The performance descriptors are provided below.

Performance descriptor	**Marks awarded**
High performance: In the context of the level of demand of the question, learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.	4 marks
Intermediate performance: In the context of the level of demand of the question, learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.	2–3 marks
Threshold performance: In the context of the level of demand of the question, learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.	1 mark

Where a candidate writes nothing or fails to meet threshold performance they should receive 0 marks.

Section A: Modern texts Questions 01–24 (30 marks – AO1=12, AO2=12, AO3=6)

Mark	AO	Typical features	How to arrive at a mark
Level 6 *Convincing, critical analysis and exploration* **26–30 marks**	AO1	• Critical, exploratory, conceptualised response to task and whole text. • Judicious use of precise references to support interpretation(s).	**At the top of the level**, a candidate's response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of methods supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations. **At the bottom of the level**, a candidate will have Level 5 and be starting to demonstrate elements of exploratory thought and/or analysis of writer's methods and /or contexts.
	AO2	• Analysis of writer's methods with subject terminology used judiciously. • Exploration of effects of writer's methods to create meanings.	
	AO3	• Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task.	
Level 5 *Thoughtful, developed consideration* **21–25 marks**	AO1	• Thoughtful, developed response to task and whole text. • Apt references integrated into interpretation(s).	**At the top of the level**, a candidate's response is likely to be thoughtful, detailed and developed. It takes a considered approach to the full task with references integrated into interpretation; there will be a detailed examination of the effects of methods supported by apt use of subject terminology. Examination of ideas/perspectives/contextual factors, possibly including alternative interpretations/deeper meanings. **At the bottom of the level**, a candidate will have Level 4 and be starting to demonstrate elements of thoughtful consideration and/or examination of writer's methods and/or contexts.
	AO2	• Examination of writer's methods with subject terminology used effectively to support consideration of methods. • Examination of effects of writer's methods to create meanings.	
	AO3	• Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task.	

<table>
<tr><td rowspan="3">Level 4

Clear understanding

16–20 marks</td><td>AO1</td><td>• Clear, explained response to task and whole text.
• Effective use of references to support explanation.</td><td rowspan="3">At the top of the level, a candidate's response is likely to be clear, sustained and consistent. It takes a focused response to the full task which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer's methods supported by appropriate use of subject terminology. Clear understanding of ideas/perspectives/contextual factors.

At the bottom of the level, a candidate will have Level 3 and be starting to demonstrate elements of understanding and/or explanation of writer's methods and/or contexts.</td></tr>
<tr><td>AO2</td><td>• Clear explanation of writer's methods with appropriate use of relevant subject terminology.
• Understanding of effects of writer's methods to create meanings.</td></tr>
<tr><td>AO3</td><td>• Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task.</td></tr>
<tr><td rowspan="3">Level 3

Explained, structured comments

11–15 marks</td><td>AO1</td><td>• Some explained response to task and whole text.
• References used to support a range of relevant comments.</td><td rowspan="3">At the top of the level, a candidate's response is likely to be explanatory in parts. It focuses on the full task with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer's methods supported by some relevant terminology. Explanation of some relevant contextual factors.

At the bottom of the level, a candidate will have Level 2 and be starting to explain and/or make relevant comments on writer's methods and/or contexts.</td></tr>
<tr><td>AO2</td><td>• Explained/relevant comments on writer's methods with some relevant use of subject terminology.
• Identification of effects of writer's methods to create meanings.</td></tr>
<tr><td>AO3</td><td>• Some understanding of implicit ideas/ perspectives/contextual factors shown by links between context/text/task.</td></tr>
</table>

<table>
<tr><td rowspan="3">Level 2

Supported, relevant comments

6–10 marks</td><td>AO1</td><td>• Supported response to task and text.
• Comments on references.</td><td rowspan="3">At the top of the level, a candidate’s response is likely to be relevant and supported by some explanation. It will include some focus on the task with relevant comments and some supporting references from the text. There will be identification of deliberate choices made by writer with some reference to subject terminology. Awareness of some contextual factors.

At the bottom of the level, a candidate’s response will have Level 1 and be starting to focus on the task and/or starting to show awareness of the writer making deliberate choices and/or awareness of contexts.</td></tr>
<tr><td>AO2</td><td>• Identification of writers’ methods.
• Some reference to subject terminology.</td></tr>
<tr><td>AO3</td><td>• Some awareness of implicit ideas/contextual factors.</td></tr>
<tr><td rowspan="3">Level 1

Simple, explicit comments

1–5 marks</td><td>AO1</td><td>• Simple comments relevant to task and text.
• Reference to relevant details.</td><td rowspan="3">At the top of the level, a candidate’s response is likely to be narrative and/or descriptive in approach. It may include awareness of the task and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology. Simple comments/responses to context, usually explicit.

At the bottom of the level, a candidate’s response will show some familiarity with the text.</td></tr>
<tr><td>AO2</td><td>• Awareness of writer making choices.
• Possible reference to subject terminology.</td></tr>
<tr><td>AO3</td><td>• Simple comment on explicit ideas/contextual factors.</td></tr>
<tr><td>0 marks</td><td colspan="3">Nothing worthy of credit/nothing written.</td></tr>
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Section A

JB Priestley: *An Inspector Calls*

Question 01

How does Priestley present what life is like for women in *An Inspector Calls*?

Write about:

- what life is shown to be like for women in the play
- how Priestley presents what life is like for women.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- details of Sheila's relationships with her parents and Gerald
- Sheila's reactions to the Inspector
- details of Mrs Birling's behaviour and attitudes
- details about Eva Smith and her life
- details of male attitudes to/expectations of women throughout

AO2

- the presentation of Sheila through her actions and words
- the presentation of Mrs Birling through her actions and words
- the contrast between Sheila and her mother
- the presentation of Eva's fate though she is never seen
- the contrast between attitudes of male characters to women

AO3

- ideas about gender stereotypes and their effects
- ideas about gender and social class
- ideas about how society could be differently organised
- ideas about male-female relationships.

JB Priestley: *An Inspector Calls*

Question 02

How does Priestley present the different ways older and younger characters respond to the Inspector?

Write about:

- the different ways older and younger characters respond to the Inspector
- how Priestley presents the different ways older and younger characters respond to the Inspector.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- details of Mr and Mrs Birling's reactions to the Inspector
- details of Sheila and Eric's reactions to the Inspector
- details of Gerald's reactions to the Inspector
- examples of the differences between the generations' reactions to the Inspector

AO2

- the presentation of Mr and Mrs Birling through their manner of speech
- the presentation of Sheila, Gerald and Eric in relation to the Inspector
- the developing contrast of the different generations
- the structural contrast before and after the arrival of the Inspector
- the stage directions regarding reactions of the characters to the Inspector

AO3

- ideas about inter-generational change in a capitalist society
- ideas about differences in attitudes to social class
- the Inspector's ideas about how society could be differently organised
- ideas about the importance of changes in the family unit.

Willy Russell: *Blood Brothers*

Question 03

How far does Russell present Mrs Johnstone and Mrs Lyons as very different kinds of mother in *Blood Brothers*?

Write about:

- what Mrs Johnstone and Mrs Lyons say and do
- how far Russell presents Mrs Johnstone and Mrs Lyons as very different kinds of mother.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- details of Mrs Johnstone with her children
- details of Mrs Lyons with her son
- details about the two women's backgrounds and social standing
- comments on the ways their children respond to them

AO2

- the presentation of Mrs Johnstone and Mrs Lyons throughout the play
- the use of contrast between the two to highlight their differences
- the ways the two women interact in their scenes together in the play
- the structure of the play to suggest the effects of their different personalities

AO3

- how the two women's backgrounds contribute to the way their children's lives develop
- ideas about social class
- ideas about upbringing, education and the working and middle classes in the 70s/80s
- different kinds of upbringing.

Willy Russell: *Blood Brothers*

Question 04

How far does Russell present Edward as a likeable character in *Blood Brothers*?

Write about:

- what Edward says and does
- how far Russell presents Edward as likeable.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- examples of how Edward's character develops throughout the play
- examples of Edward's attitudes and behaviour to other characters in the play
- comments on Edward's character at the end of the play
- comments on how other characters respond to Edward

AO2

- the presentation of Edward throughout the play
- the use of standard English, dialect and humour
- the ways other characters react to Edward
- the dramatic structure of the play especially the ending

AO3

- how Edward's background contributes to the way his life develops
- ideas about social class
- ideas about education and the working and middle classes in the 70s/80s
- ideas about different kinds of upbringing.

Alan Bennett: *The History Boys*

Question 05

How does Bennett present the different ways Posner and Rudge respond to Hector in *The History Boys*?

Write about:

- how Posner and Rudge respond to Hector
- how Bennett presents the ways Posner and Rudge respond to Hector.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- examples of what Posner says and does
- examples of what Rudge says and does
- examples of Hector's attitudes towards his pupils
- comments about the boys' different approaches and attitudes to school

AO2

- use of the two boys' dialogue to reveal their attitudes
- the ways Bennett presents the two boys' interactions with Hector
- the portrayal of Hector's attitudes to the boys
- the structure of the play including revelations about the boys' relative later success/failure

AO3

- different methods of teaching and their impact on pupils
- ideas about society's attitudes to teachers
- ideas about the purposes of education
- ideas about appropriate and inappropriate teacher-pupil relationships.

Alan Bennett: *The History Boys*

Question 06

How does Bennett present different views about the purposes of education in *The History Boys*?

Write about:

- some of the views about the purposes of education that are presented in the play
- how Bennett presents these views.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- examples of what Hector says and does and his attitudes
- examples of what Irwin says and does and his attitudes
- other attitudes towards education eg from Felix/Mrs Lintott
- comments on the boys' reactions towards their teachers and school

AO2

- the presentation of the different relationships of Hector, Irwin and the boys
- the use of different characters with distinct views about education
- use of irony, humour, pathos etc throughout
- structure of the play to present a range of opinions

AO3

- the education system shown in the play and its implications for teachers and pupils
- ideas about different methods of teaching and their impact on pupils' educational achievement
- ideas about society's attitudes to teachers
- ideas about the purposes of education.

Dennis Kelly: *DNA*

Question 07

How does Kelly explore ideas about guilt in *DNA*?

Write about:

- what some of the characters say and do
- how Kelly presents ideas about guilt in the play.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- comments on characters who feel guilty and why
- comments on characters who do not feel guilty
- comments on how guilt makes characters behave
- comments on what characters do which makes them feel guilty

AO2

- the presentation of characters who feel guilty eg Brian
- the presentation of characters who do not feel guilty eg Cathy
- the way Kelly structures the play to show guilt affecting more and more characters
- revelations in the second half of the play about Adam and what happens

AO3

- ideas about responsibility and guilt
- ideas about psychological control and coercion
- ideas about the manipulation of people's guilt
- ideas about the willingness to obey orders.

Dennis Kelly: *DNA*

Question 08

How far does Kelly present Leah as a likeable character in *DNA*?

Write about:

- what Leah says
- how far Kelly presents Leah as a likeable character.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- what Leah says and does in the play
- how Leah behaves to and with the other characters, particularly Phil
- Leah's attitude to the situation with Adam
- what the other characters say and do about Leah

AO2

- the presentation of Leah's behaviour
- the presentation of Leah's relationship with Phil
- the way Kelly structures the play to show Leah's development
- the presentation of Phil as a foil for Leah

AO3

- ideas about individual freedom of thought
- ideas about belonging
- ideas about the manipulation of groups
- ideas about the willingness to question orders.

Simon Stephens: *The Curious Incident of the Dog in the Night-Time*

Question 09

How does Stephens present Christopher's experience of being a teenager in *The Curious Incident of the Dog in the Night-Time*?

Write about:

- what Christopher says and does
- how Stephens presents Christopher's experience of being a teenager.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- details of what Christopher says and does
- details of Christopher's relationship with his father
- comments on Christopher's attempts to solve problems on his own
- comments on how these responses are affected by his condition

AO2

- the dramatic irony of the gap between Christopher's perceptions and the audience's
- stage directions to highlight Christopher's reactions to events
- the presentation of Christopher's interactions with other characters
- the presentation of Christopher's developing confidence in dealing with the world

AO3

- ideas about struggling to be independent as a teenager
- ideas about not fitting in or not understanding people's expectations
- ideas about societal expectations of teenagers
- ideas about Christopher's condition and how it affects his development.

Simon Stephens: *The Curious Incident of the Dog in the Night-Time*

Question 10

How does Stephens present Christopher wanting to be independent in *The Curious Incident of the Dog in the Night-Time*?

Write about:

- examples of Christopher wanting to be independent
- how Stephens presents Christopher wanting to be independent.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- details of what Christopher says and does
- details of Christopher's relationships with his father and mother
- comments on Christopher's attempts to solve problems on his own
- comments on how these responses are affected by his condition

AO2

- the dramatic irony of the gap between Christopher's perceptions and the audience's
- stage directions to highlight Christopher's reactions to new events
- the presentation of Christopher's relationships with other characters
- the presentation of Christopher's developing confidence in dealing with the world

AO3

- ideas about young people's desire for independence
- ideas about societal expectations of behaviour in certain situations
- ideas about adult control and teenage-adult conflict
- ideas about the need for mentors/advice in life.

Shelagh Delaney: *A Taste of Honey*

Question 11

How does Delaney present male attitudes to women in *A Taste of Honey*?

Write about:

- male attitudes to women in the play
- how Delaney presents male attitudes to women.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- examples of what Peter says and does in the play
- examples of what the Boy says and does in the play
- examples of what Geof says and does in the play
- comments on their relationships with Jo and her mother

AO2

- the presentation of Peter, the Boy and Geof through what they say and do
- the presentation of the effects of their behaviour on Jo and Helen
- the use of the three male characters' idiolects
- Delaney's use of comedy and pathos to develop narrative, character and theme

AO3

- ideas about male attitudes to women then and now
- contemporary relevance to modern debates about patriarchy
- ideas about social class
- ideas about women's role in society as reflected through male attitudes.

Shelagh Delaney: *A Taste of Honey*

Question 12

How far does Delaney present Jo as a likeable character in *A Taste of Honey*?

Write about:

- what Jo says and does
- how far Delaney presents Jo as a likeable character.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- examples of what Jo says and does throughout the play
- comments on her relationships with the other characters
- examples of her sense of humour, kindness and strength of character
- examples of Jo's occasional spitefulness and rudeness
- comments on her youth and her resilience

AO2

- the use of dialogue to present Jo's relationships with the other characters
- the presentation of Helen and Peter treating Jo badly
- the presentation of Jo's humour, strength and resilience
- examples of Jo's use of sophisticated language to debunk pretension/arrogance

AO3

- ideas about women and their social roles then and now
- ideas about the novelty of working-class characters as central to the play at the time of first performance
- issues of racism and homophobia and how Jo deals with them
- ideas about the struggle for independence and survival.

William Golding: *Lord of the Flies*

Question 13

How far does Golding present Ralph as a strong character in *Lord of the Flies*?

Write about:

- what Ralph says and does
- how far Golding presents Ralph as a strong character.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- details about what Ralph says and does
- detail about Ralph's relationships with the other boys
- comments about Ralph as a strong/weak character
- details about Ralph compared to other characters

AO2

- the presentation of what Ralph says and does
- the presentation of the other boys
- the presentation of the island and the events that happen there
- Golding's use of symbolism to reinforce his ideas eg fire/the Beast

AO3

- ideas about leadership
- ideas about kindness and support for the weak
- ideas about male friendship
- ideas about individual strength of character in the face of hostility.

William Golding: *Lord of the Flies*

Question 14

How does Golding present violence and its effects in *Lord of the Flies*?

Write about:

- examples of violence and its effects in the novel
- how Golding presents violence and its effects.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- examples of violent incidents in the novel
- details about boys who commit violence
- details about what happens to the victims of violence
- comments on violence and its effects throughout

AO2

- the presentation of violent events
- the presentation of characters who are violent and who suffer violence
- the symbolism used to reinforce Golding's ideas
- the presentation of ideas about the reality of human nature

AO3

- ideas about the human capacity for violence
- relevant ideas about Golding's teaching and war experiences linked to violence and its effects
- ideas about violence and the desire for power
- ideas about individual thoughtfulness and standing up to bullying.

AQA Anthology: *Telling Tales*

Question 15

How do writers present ideas about suffering and grief in 'Odour of Chrysanthemums' and in **one** other story from *Telling Tales*?

Write about:

- suffering and grief in the **two** stories
- how the writers present suffering and grief.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are reminded that while a comparatively structured response is permitted, comparative skills are not being assessed and should not be rewarded. Students are required to write about two stories from Telling Tales. In reference to questions 15 and 16 therefore where 'whole text' is referred to in the mark scheme it means two full stories.

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- details about what Elizabeth says and does
- details about her changing feelings as the story progresses
- details about her relationships with her husband
- the ending of the story
- relevant details from the second story, eg the child in 'Chemistry'/the father in 'A Family Supper'

AO2

- the use of narrative voice and dialect to suggest character and feelings
- the use of structure to build tension
- the symbolism throughout of darkness and suffocation
- relevant presentation of suffering and grief in another story

AO3

- ideas about marital relationships and the nature of love
- ideas about poverty
- ideas about isolation
- relevant contextual ideas about suffering and grief in another story.

AQA Anthology: *Telling Tales*

Question 16

How do writers present a family in conflict in 'A Family Supper' and in **one** other story from *Telling Tales*?

Write about:

- families in conflict in the **two** stories
- how the writers present families in conflict.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are reminded that while a comparatively structured response is permitted, comparative skills are not being assessed and should not be rewarded. Students are required to write about two stories from Telling Tales. In reference to questions 15 and 16 therefore where 'whole text' is referred to in the mark scheme it means two full stories.

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- details about what father and children say and do
- details about the father's mental and emotional state
- details about his relationships with his children
- the ending of the story
- relevant details from the second story, eg the child in 'Chemistry'/Elizabeth in 'Odour of Chrysanthemums'

AO2

- the use of dialogue to suggest character and feelings
- the use of structure to build tension as the meal progresses
- the symbolism of the well/the fish used for foreshadowing
- relevant presentation of a family in conflict in another story

AO3

- ideas about familial disagreement
- ideas about grief
- ideas about parents and children with difficult relationships
- relevant contextual ideas about a family in conflict in another story.

George Orwell: *Animal Farm*

Question 17

How does Orwell present the reasons for Snowball's defeat in *Animal Farm*?

Write about:

- what happens to Snowball
- how Orwell presents Snowball's defeat.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- details of what Snowball says and does
- details of what other animals say and do to Snowball
- comments on Snowball's view of the revolution
- comments on Snowball's defeat and expulsion from the farm

AO2

- the presentation of Snowball
- the presentation of the book's events
- Snowball as an allegorical figure
- the book as satire

AO3

- ideas about Orwell's political views and how they inform the novella
- links between the events of the novella and the Russian Revolution
- ideas about revolution and personal power
- broader ideas about any kind of dictatorial rule and corruption of idealism.

George Orwell: *Animal Farm*

Question 18

How does Orwell use what happens to the Seven Commandments to explore ideas about the revolution?

Write about:

- what happens to the Seven Commandments
- how Orwell uses the Seven Commandments to explore ideas about the revolution.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- details of Snowball's writing of the Seven Commandments
- details about the changes to the Commandments
- comments about how these changes come about
- details of Squealer changing the Commandments
- comments on what happens after the changes

AO2

- the presentation of Snowball
- the presentation of Squealer and Napoleon
- the treatment of the book's events
- the characters as allegorical figures
- the book as satire

AO3

- ideas about propaganda
- ideas about Orwell's political views and how they inform the novella
- links between the events of the novella and the Russian Revolution
- broader ideas about any kind of dictatorial rule and corruption of idealism.

Kazuo Ishiguro: *Never Let Me Go*

Question 19

How far does Ishiguro present Kathy as a likeable character?

Write about:

- what Kathy says and does
- how far Ishiguro presents Kathy as a likeable character.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- details of what Kathy says and does
- details of the relationships between Kathy, Tommy and Ruth
- details of Kathy's relationships with staff at Hailsham
- comments on these relationships
- what effects life at Hailsham has on the young people

AO2

- the presentation of Kathy as narrator
- the presentation of the students' lives through what they say and do throughout
- the effects of the seemingly easy-going narrative style and structure
- the novel as satire/dystopia

AO3

- ideas about morality and personal freedom
- treatment of the text in terms of genre – science fiction, mystery, teenage
- ideas about cloning and worrying scientific advances
- ideas about friendship and loyalty.

Kazuo Ishiguro: *Never Let Me Go*

Question 20

How does Ishiguro present the relationship between carers and donors in *Never Let Me Go*?

Write about:

- what the carers and donors say and do
- how Ishiguro presents the relationship between the carers and donors.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- details of daily life at Hailsham
- details of the relationships between carers and donors
- details about the guardians and the revelation about the students' future role
- comments on the effects life at Hailsham has on the young people

AO2

- the dialogue between carers and donors
- the presentation of the students' lives through what they say and do throughout
- the effects of the seemingly easy-going narrative style and structure
- the novel as satire/dystopia

AO3

- ideas about individual freedom
- treatment of the text in terms of genre – science fiction, mystery, teenage
- ideas about cloning and worrying scientific advances
- ideas about friendship and loyalty.

Meera Syal: *Anita and Me*

Question 21

How far does Syal present the relationship between Meena and Robert as important in *Anita and Me*?

Write about:

- what Meena and Robert's relationship is like
- how Syal presents Meena and Robert's relationship.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- details about what Meena and Robert say and do
- details of Meena's relationships with him
- comments on her reaction to his death which suggest its importance to her
- comments on Meena's development after this point

AO2

- the use of Meena as a reliable narrator
- the presentation of Meena's hospital stay as important to her
- tonal variety to suggest changing attitudes
- the presentation of Meena's parents' reactions to news of Robert's death and its effect on Meena

AO3

- ideas about teenage romance
- ideas about the attitudes of families to such relationships
- ideas about grief and the effects of loss
- ideas about family values and common bonds across social and racial groups.

Meera Syal: *Anita and Me*

Question 22

How does Syal use the character of Meena to explore ideas about growing up in *Anita and Me*?

Write about:

- what Meena says and does
- how Syal uses the character of Meena to explore ideas about growing up.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- details about what Meena says and does
- details of Meena's changing relationships with her family and friends
- comments on these changes
- comments on Meena's development throughout the novel

AO2

- the use of Meena as a reliable narrator
- the presentation of the various experiences Meena has
- tonal variety to suggest changing attitudes
- the use of dialect
- the presentation of Meena's family's reactions to her experiences

AO3

- ideas about innocence and experience
- ideas about the attitudes of families to teenage children
- ideas about friendship and independence
- ideas about family values and common bonds across social and racial groups.

Stephen Kelman: *Pigeon English*

Question 23

How does Kelman present the ways people are affected by where they live in *Pigeon English*?

Write about:

- some of the ways people are affected by where they live
- how Kelman presents the ways people are affected by where they live.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- details about Harrison's daily life
- details about the lives of other characters, particularly immigrants
- details about London in general and the estate in particular, in contrast to Ghana
- comments about the lives the characters lead

AO2

- Harrison's integrity and naivety conveyed through the narrative voice
- the presentation of Harrison's continual surprise at aspects of everyday life as an immigrant
- the realistic presentation of daily life through concrete examples
- the realistic presentation of daily life through range of dialect in dialogue

AO3

- ideas about the alienation felt by Harrison as an immigrant
- ideas about gang culture
- ideas about families divided by emigration
- ideas about teenage culture in conflict with family values.

Stephen Kelman: *Pigeon English*

Question 24

How does Kelman present Harrison's relationships with his family in *Pigeon English*?

Write about:

- examples of Harrison's relationships with his family
- how Kelman presents these relationships.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- details about Harrison's daily life with his family
- details about Harrison's attitudes to Lydia, Agnes and Papa
- comments about the importance of Harrison's life with his family and with others
- details about how family life is different in London from in Ghana

AO2

- Harrison's integrity and naivety conveyed through the narrative voice
- the presentation of Harrison's feelings towards his family
- the realistic presentation of family life through concrete examples
- the realistic presentation of family life through range of dialogue

AO3

- ideas about the security of family life
- ideas about families divided by emigration
- ideas about teenage culture in conflict with family values
- ideas about the effects of economic and social deprivation.

Section B: Questions 25–26 (30 marks – AO1=12, AO2=12, AO3=6)

Mark	AO	Typical features of response	How to arrive at a mark
Level 6 *Convincing, critical analysis and exploration* **26–30 marks**	AO1	• Critical, exploratory comparison. • Judicious use of precise references to support interpretation(s).	**At the top of the level**, a candidate's response is likely to be a critical, exploratory, well-structured comparison. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of methods supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations. **At the bottom of the level**, a candidate will have Level 5 and be starting to demonstrate elements of exploratory comparison and/or analysis of writer's methods and/or contexts.
	AO2	• Analysis of writer's methods with subject terminology used judiciously. • Exploration of effects of writer's methods to create meanings.	
	AO3	• Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task.	
Level 5 *Thoughtful, developed consideration* **21–25 marks**	AO1	• Thoughtful, developed comparison. • Apt references integrated into interpretation(s).	**At the top of the level**, a candidate's response is likely to be thoughtful, detailed and developed. It takes a considered approach to the comparison with references integrated into interpretation; there will be a detailed examination of the effects of methods supported by apt use of subject terminology. Examination of ideas/perspectives/contextual factors, possibly including alternative interpretations/deeper meanings. **At the bottom of the level**, a candidate will have Level 4 and be starting to demonstrate elements of thoughtful comparison and/or examination of writer's methods and/or thoughtful consideration of contexts.
	AO2	• Examination of writer's methods with subject terminology used effectively to support consideration of methods. • Examination of effects of writer's methods to create meanings.	
	AO3	• Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task.	

<table>
<tr><td rowspan="3">Level 4

Clear understanding

16–20 marks</td><td>AO1</td><td>• Clear comparison.
• Effective use of references to support explanation.</td><td rowspan="3">At the top of the level, a candidate’s response is likely to be clear, sustained and consistent. It is a focused comparison which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer’s methods supported by appropriate use of subject terminology. Clear understanding of ideas/perspectives/contextual factors.

At the bottom of the level, a candidate will Level 3 and be starting to demonstrate elements of clear comparison and/or clear explanation of writer’s methods and/or clear understanding of contexts.</td></tr>
<tr><td>AO2</td><td>• Clear explanation of writer’s methods with appropriate use of relevant subject terminology.
• Understanding of effects of writer’s methods to create meanings.</td></tr>
<tr><td>AO3</td><td>• Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task.</td></tr>
<tr><td rowspan="3">Level 3

Explained, structured comments

11–15 marks</td><td>AO1</td><td>• Some explained comparison.
• References used to support a range of relevant comments.</td><td rowspan="3">At the top of the level, a candidate’s response is likely to be explanatory in parts. It includes a structured focus on comparison with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer’s methods supported by some relevant terminology. Explanation of some relevant contextual factors.

At the bottom of the level, a candidate will have Level 2 and be starting to make some structured comparison and/or make relevant comments on writer’s methods and/or contexts.</td></tr>
<tr><td>AO2</td><td>• Explained/relevant comments on writer’s methods with some relevant use of subject terminology.
• Identification of effects of writer’s methods to create meanings.</td></tr>
<tr><td>AO3</td><td>• Some understanding of implicit ideas/ perspectives/contextual factors shown by links between context/text/task.</td></tr>
</table>

<table>
<tr><td rowspan="3">Level 2

Supported, relevant comments

6–10 marks</td><td>AO1</td><td>• Supported comparison.
• Comments on references.</td><td rowspan="3">At the top of the level, a candidate’s response is likely to be relevant and supported by some explanation. It will include some focus on comparison with relevant comments and some supporting references from the text. There will be identification of deliberate choices made by writer with some reference to subject terminology. Awareness of some contextual factors.

At the bottom of the level, a candidate’s response will have Level 1 and be starting to focus on comparison and/or starting to show awareness of the writer making deliberate choices and/or awareness of contexts.</td></tr>
<tr><td>AO2</td><td>• Identification of writer’s methods.
• Some reference to subject terminology.</td></tr>
<tr><td>AO3</td><td>• Some awareness of implicit ideas/contextual factors.</td></tr>
<tr><td rowspan="3">Level 1

Simple, explicit comments

1–5 marks</td><td>AO1</td><td>• Simple comments relevant to comparison.
• Reference to relevant detail(s).</td><td rowspan="3">At the top of the level, a candidate’s response is likely to be narrative and/or descriptive in approach. It may include awareness of similarity or difference and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology. Simple comments/responses to context, usually explicit.

At the bottom of the level, a candidate’s response will show some familiarity with the text.</td></tr>
<tr><td>AO2</td><td>• Awareness of writer making choices.
• Possible reference to subject terminology.</td></tr>
<tr><td>AO3</td><td>• Simple comment on explicit ideas/contextual factors.</td></tr>
<tr><td>0 marks</td><td colspan="3">Nothing worthy of credit/nothing written.</td></tr>
</table>

Section B: Poetry

Love and relationships

Question 25

Compare how poets present relationships between parents and children in 'Before You Were Mine' and in **one** other poem from 'Love and relationships'.

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- any valid comparison of feelings towards a parent and how these might change, eg 'Follower' or 'Mother, Any Distance'
- possible treatment of different attitudes and how these are affected by growing up, such as in 'Eden Rock' or 'Follower'
- possible comparison between how children view the relationship and how parents view the relationship, such as 'Walking Away'
- ideas about admiration and gratitude, such as 'Follower' or 'Mother, Any Distance'
- any comparison between positive and negative views of the relationship, such as 'Mother, Any Distance'

AO2

- possible comparison of tone, such as comparison of the sense of joy and celebration in 'Before You Were Mine' with more ambiguous tone of 'Follower' or 'Mother, Any Distance'
- any treatment of imagery used to present ideas, such as flight/freedom in 'Mother, Any Distance' or natural world in 'Follower'
- any relevant treatment of presentation of particular memories to suggest wider ideas, such as 'Walking Away' or 'Mother, Any Distance'
- possible comparison of perspective/point of view, eg parental view in 'Walking Away' compared with view of child in 'Mother, Any Distance', or 'Follower'

AO3

- ideas about the passage of time and how it affects relationships and/or changing attitudes towards these relationships
- ideas about possession/ownership in the parent/child relationship
- possible ideas about the impact of parenthood in terms of freedom and responsibility
- ideas about how parenthood impacts upon sense of self/individual identity
- any ideas about attitudes towards parents and how these might change and develop with different perspectives.

Power and conflict

Question 26

Compare how poets present the effects of power in 'My Last Duchess' and in **one** other poem from 'Power and conflict'.

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- any treatment of the effects of power to control and repress, eg 'Checkin' Out Me History' or 'London'
- valid views of those who wield power, such as 'Ozymandias'
- any valid comparison of the ways political power can be used to repress or control or influence societies/groups, eg 'London', or 'The Charge of the Light Brigade'
- comparison of different types of power, eg the power of nature in 'extract from The Prelude' or 'Storm on the Island'
- comparison of the reactions to being a victim of the power of others, eg 'Kamikaze' or 'Remains' or 'Exposure'

AO2

- use of perspective/person to present ideas about those in power, eg first person in 'Ozymandias'
- possible comparison of use of violent language to present negative views of power used to control, such as 'Exposure' or 'Remains'
- any treatment of use of imagery, such as use of physical/bodily imagery in 'Exposure' or imagery of war in 'Storm on the Island'
- possible contrast of different types of imagery to present ideas, such as comparing ugliness of power in 'London' to more sublime imagery of 'extract from The Prelude'
- possible treatment of use of structural/form elements, such as dramatic monologue

AO3

- ideas about the negative, corruptive view of power
- any ideas about the morality of leadership
- any valid treatment of the use of particular people/moments to present wider ideas
- possible exploration of views of those in power and ideas about responsibility.

Section C: Unseen poetry – (24 marks – AO1=12, AO2=12)

Mark	AO	Typical features	How to arrive at a mark
Level 6 *Convincing, critical analysis and exploration* **21–24 marks**	AO1	• Critical, exploratory conceptualised response to task and text. • Judicious use of precise references to support interpretation(s).	**At the top of the level**, a candidate's response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the task supported by a range of judicious references. There will be a fine-grained and insightful analysis of methods supported by judicious use of subject terminology. **At the bottom of the level**, a candidate will have Level 5 and be starting to demonstrate elements of exploratory thought and/or analysis of writers' methods.
	AO2	• Analysis of writer's methods with subject terminology used judiciously. • Exploration of effects of writer's methods to create meanings.	
Level 5 *Thoughtful, developed consideration* **17–20 marks**	AO1	• Thoughtful, developed response to task and text. • Apt references integrated into interpretation(s).	**At the top of the level**, a candidate's response is likely to include be thoughtful, detailed and developed. It takes a considered approach to the task with references integrated into interpretation; there will be a detailed examination of the effects of methods supported by apt use of subject terminology. **At the bottom of the level**, a candidate will have Level 4 and be starting to demonstrate elements of thoughtful consideration and/or examination of writers' methods.
	AO2	• Examination of writer's methods with subject terminology used effectively to support consideration of methods. • Examination of effects of writer's methods to create meanings.	

<table>
<tr><td rowspan="2">Level 4

Clear understanding

13–16 marks</td><td>AO1</td><td>• Clear, explained response to task and text.
• Effective use of references to support explanation.</td><td rowspan="2">At the top of the level, a candidate’s response is likely to be clear, sustained and consistent. It takes a focused response to the task which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer’s methods supported by appropriate use of subject terminology.

At the bottom of the level, a candidate will have Level 3 and be starting to demonstrate elements of understanding and/or explanation of writer’s methods.</td></tr>
<tr><td>AO2</td><td>• Clear explanation of writer’s methods with appropriate use of relevant subject terminology.
• Understanding of effects of writer’s method to create meanings.</td></tr>
<tr><td rowspan="2">Level 3

Explained, structured comments

9–12 marks</td><td>AO1</td><td>• Some explained response to task and text.
• References used to support a range of relevant comments.</td><td rowspan="2">At the top of the level, a candidate’s response is likely to be explanatory in parts. It focuses on the task with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer’s methods supported by relevant use of subject terminology.

At the bottom of the level, a candidate will have Level 2 and be starting to explain and/or make relevant comments on writer’s methods.</td></tr>
<tr><td>AO2</td><td>• Explained/relevant comments on writer’s methods with some relevant use of subject terminology.
• Identification of effects of writer’s methods to create meanings.</td></tr>
</table>

<table>
<tr><td rowspan="2">Level 2

Supported, relevant comments

5–8 marks</td><td>AO1</td><td>• Supported response to task and text.
• Comments on references.</td><td rowspan="2">At the top of the level, a candidate’s response is likely to be relevant and supported by some explanation. It will include some focus on the task with relevant comments and some supporting references from text. There will be identification of deliberate choices made by the writer with some reference to subject terminology.

At the bottom of the level, a candidate will have Level 1 and be starting to focus on the task and/or show awareness of the writer making deliberate choices.</td></tr>
<tr><td>AO2</td><td>• Identification of writers’ methods.
• Some reference to subject terminology.</td></tr>
<tr><td rowspan="2">Level 1

Simple, explicit comments

1–4 marks</td><td>AO1</td><td>• Simple comments relevant to task and text.
• Reference to relevant details.</td><td rowspan="2">At the top of the level, a candidate’s response is likely to be narrative and/or descriptive in approach. It may include awareness of the task and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology.

At the bottom of the level, a candidate’s response will show some familiarity with the text.</td></tr>
<tr><td>AO2</td><td>• Awareness of writer making choices.
• Possible reference to subject terminology.</td></tr>
<tr><td>0 marks</td><td colspan="3">Nothing worthy of credit/nothing written.</td></tr>
</table>

Section C: Unseen Poetry

Question 27.1

In 'Scaffolding', how does the poet present the speaker's feelings about their relationship?

[24 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- any ideas about/treatment of the importance of taking care of relationships
- ideas about potential for damage and need to build and foster a strong relationship
- possible treatment of how relationships can be fragile and need to be taken care of
- ideas about what love can offer in terms of safety and protection from the outside world
- any ideas about taking care of the things that are important in life

AO2

- use of direct address to present ideas about connection
- use of particular images to present ideas about connection, such as 'bridges/stone/scaffolds'
- use of structural features such as use of rhyming couplets to present ideas about relationships
- use of extended metaphor to present ideas about security and stability
- possible examination of particular word choices, such as theme of instability or safety.

Question 27.2

In both 'Yours' and 'Scaffolding', the speakers describe their feelings about the strength of romantic relationships.

What are the similarities **and/or** differences between the methods the poets use to present these feelings?

[8 marks]

Mark	AO	Typical features of response
Level 4 7–8 marks	AO2	• Critical, insightful comparison of poems. • Analytical comparison of the effects of writers' methods to create meanings.
Level 3 5–6 marks	AO2	• Thoughtful comparison of poems. • Clear comparison of the effects of writers' methods to create meanings.
Level 2 3–4 marks	AO2	• Clear comparison of poems. • Comments on the similarities/differences between the effects of methods used to create meanings.
Level 1 1–2 marks	AO2	• Simple comment on one or both poems and/or simple connection between poems. • Identification of method(s).
0 marks	Nothing worthy of credit/nothing written.	

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO2

- use of direct address in both poems to emphasise the strength of the respective relationships
- use of extended metaphor in both poems, eg scaffolding/nature
- use of couplets in both poems, rhyming/unrhyming
- possible connection between universal view in both poems
- use of imagery of the natural world to present ideas about the importance/value of love
- possible comparison/connection in terms of both poems being positive views of relationships.